



THE CAPE PLAYHOUSE
DENNIS . . . CAPE COD . . . MASSACHUSETTS

Week of July 4

1927



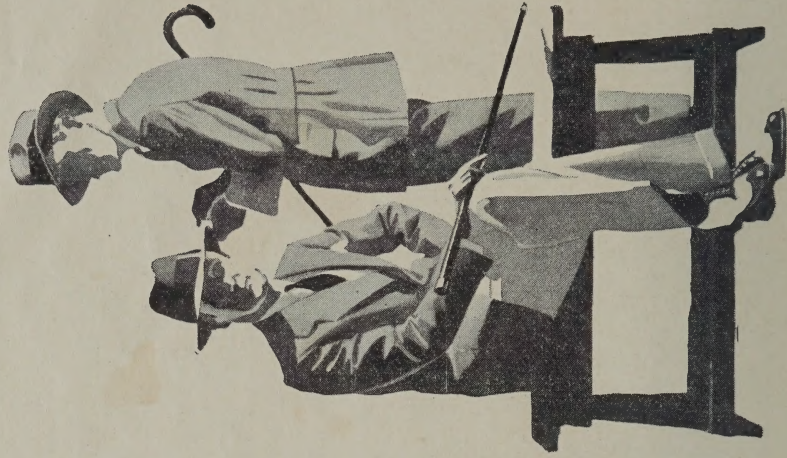
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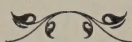


Sportif!

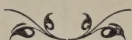
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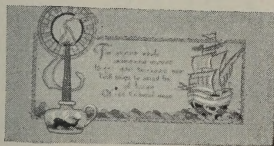
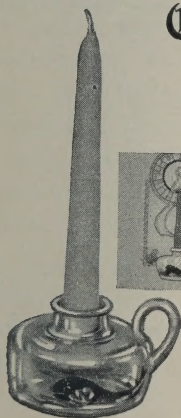
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THE CAPE PLAYHOUSE

On the King's Highway

Dennis, Cape Cod, Massachusetts



RAYMOND MOORE	-	-	-	-	-	-	-	-	Manager
HAROLD WINSTON	-	-	-	-	-	-	-	-	Director
CLEON THROCKMORTON	-	-	-	-	-	-	-	-	Art Director
MARJORIE MORRIS	-	-	-	-	-	-	-	-	Secretary
RALPH WESTERMAN	-	-	-	-	-	-	-	-	Publicity and Program
R. J. SLATER	-	-	-	-	-	-	-	-	Advertising Manager

WEEK OF JULY 4

The Cape Playhouse has many problems to meet, many obstacles to overcome, but it believes that it can *earn* the faith, the respect, and the support of the people of Cape Cod. Believes that it has a place in the American Theatre. It aspires to be of service to many artist-workers, and to be a source of inspiration and recreation to the public. It hopes to work always from a sound financial basis, to be intelligently managed, to be sane in its membership. It has been built upon the faith and enthusiasm and energy of a few, and financed solely through the advance sale of season tickets. It has accepted no gratuities and no subsidies. It has a tremendous faith that the public will pay gladly for what is good in the Theatre. It plans to meet the expressed faith of its patron subscribers through this season's series of fine plays well done,—and to meet this faith through many seasons to come.

It has no policy, and no artistic creed; rather it has a deep hope of attracting artist-workers and public alike with an instinct for fine things; and here together, through gropings and blunders perhaps, bring these fine things to a true fruition.

RAYMOND MOORE

An Appreciation

The Cape Playhouse wishes to express its appreciation of the enthusiasm and courage of Mrs. Hayden Richardson who has sponsored the organization and supported its every effort in moving from Provincetown to Dennis.

OYSTER HARBORS OSTERVILLE, MASS.



*The Gate Lodge
at Oyster Harbors*

A Select Colony of Substantial American Homes

YOU are cordially invited to visit Oyster Harbors and see what has been done and is being done to make it one of the most attractive Summer Colonies in the country.

The model Cape Cod cottages are open for inspection. Six miles of winding woodland roads have been permanently surfaced. The grass is up on eighteen greens and twelve fairways of the 6500-yard Donald Ross Golf Course considered by experts one of the finest in the country.

A visit to "The Gem of the Cape" will prove enjoyable and interesting.

HYANNIS OFFICE 553 WEST MAIN STREET

BOSTON OFFICE 31 MILK STREET

PROGRAM



Week of July 4th

BASIL RATHBONE and VIOLET KEMBLE COOPER

in

"THE GUARDSMAN"

by *Franz Molnar*

PERSONS IN THE PLAY

The Actor	BASIL RATHBONE
The Actress	VIOLET KEMBLE COOPER
The Critic	EGON BRECHER
"Mama"	JANE BURBY
The Maid	MADGE CHRISTIE
A Creditor	REMO BUFANO
An Usher at the Theatre	MARI WORTH

SCENES

- Act I. Living Room of the Actor's home. Afternoon.
Act II. An Opera Box. That Evening.
Act III. Living Room in the Actor's Home. The following afternoon.

Costumes by Kay Morrison
Music under supervision of
Victor Wittgenstein

Properties by Ouida Bergere, assisted by Marion Knupp.
Furnishings by Courtesy of Carrolls, Hyannis.

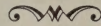
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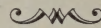
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A MAYFLOWER HOTEL

PLYMOUTH

"A resort of distinction"
 \$9 to \$12 per day -- \$56 to
 \$77 per week
 American plan



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"A City Hotel in a Cape Cod
 Town"
 \$4 to \$10 per day European
 plan
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"A novel place to dine and dance"

EXCEPTIONAL MUSIC! — TWO ORCHESTRAS!
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FALMOUTH

"A homelike hotel on the
 Water's Edge"
 \$6 to \$9 per day — \$35 to \$56
 per week
 American Plan



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 and golf course
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THURSDAY MATINEE, JULY 14th, 3:00 O'CLOCK

VIOLET KEMBLE COOPER

ENGLISH ACTRESS

VICTOR WITTGENSTEIN

AMERICAN PIANIST

-- in a --

POETRY -- MUSIC PROGRAM

Miss Cooper and Mr. Wittgenstein do not attempt to find either photographic or programmatic relationships between the poems and the music but seek rather a similarity of mood, feeling or rhythm.

Interesting and effective.

—HERALD-TRIBUNE.

Gave pleasure in an hour of poetry and music.

—TIMES.

An unusual artistic union.

—SUN.

Interested and pleased a large audience.

—EVENING WORLD.

A very unusual form of entertainment.

—STAATS-ZEITUNG.

Miss Cooper a "disease" with a voice of incomparable beauty.

Mr. Wittgenstein a true poet of the piano.

—AMERICAN.

A novelty of sheer artistic pleasure -- something new based upon a very high standard.

—Editorial, MUSIC COURIER.

KNABE PIANO USED

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Week of July 11th
 BASIL RATHBONE and VIOLET KEMBLE COOPER
 in
 "PETER IBBETSON"
 by *Alfred Savoir*

PERSONS IN THE PLAY

Peter Ibbetson	BASIL RATHBONE
Colonel Ibbetson	FREDERIC WORLOCK
Major Duquesnois	EGON BRECHER
Lintot (an architect)	LAWRENCE CECIL
Raphael Merridew (a famous painter)	LEONARD MUDIE
Crockett (Col. Ibbetson's Servant)	H. A. ZANTOW
A Bishop	PAUL LANE
Guy Mainwaring	PETER BROCCO
"Charlie Plunkett"	WILDAN BEER
Mary (Duchess of Towers)	VIOLET KEMBLE COOPER
Mrs. Deane	JANET BEECHER
Madge Plunkett	MARCIA HANAN
Archille Grigoux	WILDAN BEER
Mrs. Glyn	JANE BURBY
Diana Vivash	MARI WORTH
Victorine	MARCIA HANAN
Sister of Mercy	MARI WORTH

Guests, Warders, etc.

PERSONS IN THE DREAMS

M. Pasquier De La Mariere, Peter's Father	WALLACE HOUSE
Madame Pasquier De La Mariere	MARIAN KNAPP
Madame Seraskier	ISABEL LAMON
Gogo	EARL SILVA
Mimsey	MATILDE NYE

PLAY: 1870

DREAM: 1860

EPILOGUE: 1885

SCENES

- Act I Mrs. Deane's House in Hopshire
- Act II The Tete Noire Inn, Passey. (*Dream*)
- Act III Colonel Ibbetson's Rooms in London
- Act IV A cell, Newgate. (*Dream*)
- Epilogue A prison cell. (*Dream*)

The dreams in Acts II and IV are in the garden at Passey where Peter's childhood was passed. The dream in the Epilogue is at the Mare d'Eauteuil.

REMO BUFANO



REMO BUFANO is still a very young man. But his career as an impresario and puppet master has been long. At the age of three on a rainy night he sailed out of the harbor of Naples for America, the land of promise. He haunted the marionette theatres that were many in the Italian quarter of New York before the days of the motion picture and the nicolette, from the time he could walk. He fell in love with the heroine of the "Orlando Furioso" legends. So he began to make marionettes of his own at the age of nine so that he might have an Angelica that would always be with him. When his characters were assembled and a simple tale of knights and ladies written he began to give shows every Sunday in the front parlor. At the first of these he dragged in some of his small friends, made them pay three cents to see the show and then locked the door so that they couldn't get out, if they didn't like it. Here was one manager who was going to have an audience at all costs for his actors! After a time these shows were abandoned but deep in his brain remained the understanding and love for the marionette and the knowledge that one day he would make the marionette just as well known in America as she was well known in Italy.

Then about ten years later when the marionette had been driven out of the Italian quarter by the onslaught of the "movies," a group of Italian boys labored at nights after school and working hours constructing marionettes that were like the marionettes they had seen in the Italian quarter with a modern touch of their own moulded into the making. They made elaborate garments of velvet and tinsel and armour plate for their marionettes. They put together a stage with footlights and overhead bridges, a fancy curtain and a gaudy front and scenery. La Marionette made her bow one night with quite as much grace as she had ever known in either Italy or "little Italy." The classic Orlando Furioso of Ariosto, as well known to the Italian as Shakespeare is to us, was given in its native tongue.

Bufano's next job was to translate "Orlando Furioso" into English. When this was accomplished the play was given alternate nights in English and Italian. Then it was that limousines began to frequent the little settlement house on Macdougall Street where these shows were given. So the theatre-going public got its introduction to the same Macdougall Street that it was later to know so well through the Provincetown Playhouse.

When "Orlando Furioso" in English proved successful, Bufano was spurred on to write other things. He dramatized fairy tales, wrote satires, translated things from Moliere and other French authors. During the war "Uncle Sam, the Devil, or the Kaiser" was one of the things which he gave at the Thimble Theatre where he gave a season of evening performances.

Hatcher Hughes wrote an engaging pantomime for marionettes suggesting the keynote of his play "Wake Up Jonathan" in which Mrs. Fiske starred a few years ago. These marionettes made us understand that people are mere puppets and that life in our own day is not so different from that in the stone age. These marionettes, showing the ever present triangle, during the stone age when strong men prowled about almost like apes were the work of Remo Bufano.

When Mrs. Barker planned her "Fantastic Fricassee," a revue of a few years back at the Greenwich Village Theatre, she called on Remo Bufano. His satire, based on the Orlando Furioso legends, and called "Orlando Furioso" became the hit of the show.

During the following summer this troupe of puppets decided that they would like to see New England. So they toured in a Ford Sedan those states which we learn in our geography classes are the Northeastern states of the union. They didn't miss one of these states on the way. Six nights a week for two solid months they played in our leading summer hotel ballrooms.

That fall Miss Helburn arranged to have Mr. Bufano give an informal talk and a demonstration with marionettes for the Theatre Guild subscribers. The idea was received so enthusiastically by the subscribers that Mr. Bufano had to return a week later and repeat the performance for those people who had been unable to jam in the doors at the first performance.

When Brock Pemberton planned doing "Puppets," a melodrama by Frances Lightner, depicting life in an Italian marionette theatre, he called in Remo Bufano to make the marionettes. The marionette show incidental to the production was worked by Mr. Bufano himself and two of his puppeteers. Thus these marionettes made their Broadway debut.

Last December "El Retablo de Maese Pedro" the puppet opera written by Manuel DeFalla, the Spanish composer appeared for the first time in America under the auspices of the League of Composers, with Mengelberg conducting the orchestra with singers from the Metropolitan concealed in the pit singing the roles and Remo Bufano and his marionettes in complete charge of the stage. This beautiful musical work gives an account of the adventures of Don Quixote de la Mancha where the knight was present at the puppet show in an inn. In this Mr. Bufano used life size marionettes which he had made especially for this production together with smaller puppets for the pantomime scenes. It was the first time that life size marionettes were ever seen in America and I believe I am right in saying that it was the first time they were seen in the world.

Remo Bufano's marionettes have not overlooked the movies. Last season they invaded that field. When "Puppets" was made into a picture starring Milton Sills, Mr. Bufano was engaged by First National Pictures to take care of the puppet end of the production. Marionettes from the casts of Mr. Bufano's theatre also made a two reel film called the Hungry Dragon, a health picture for the New York Tuberculosis Association.

While in Paris during the summer Mr. Bufano arranged and directed a pantomime operette "The Oracle Drum" by Julien Freedman. This was given several performances in Paris at the Galerie Au Sacre Du Printemps.

Always in the back of this puppet master's mind is the thought of establishing a permanent marionette theatre in New York. Last Spring he gave a series of Saturday subscription matinees that were well attended. Always interested in doing new and unusual things, he did an old Punch and Judy play using people in masks and Punch costumes instead of puppets. Then he did a new play of Em Jo Basshe depicting the life in the algebraic world. They were so convincing as people as well as numbers, Mr. 4 and Mrs. 6 and Twin 19 that you said to yourself, that you always knew numbers really looked just like that in their own world.

This season Remo Bufano will produce his Pinocchio which his children audiences have been waiting for, for so long a time. He also plans a production of Oscar Wilde's Salome for it has been a theory of Mr. Bufano's that the reason this play has never been successfully given by actors that it is written outside the realm of the actor and in the realm of the marionette.

Perhaps it is well to give you here what comprises the Credo of Remo Bufano. "The marionette is of the theatre, not of the miniature theatre or the little theatre obscure from the general public. The place that the marionette has or will have is in the theatre between 42nd and 59th Street. The marionette is no newcomer in the theatre. It holds out no threats to put thousands of actors out of work. It will come to decorate one of the voids, that dozens of managers do not know how to fill. It does not wish to compete with the actor because its part is so different. The actor brings us flesh and blood, the marionette plastic materials. They both have their fine qualities and the theatre will always keep them both. Where symbolism and artificiality is aimed at the marionette has no rival. Just as the cathedral needs both stain glass and stone for its makeup so the theatre needs both the actor and the marionette."

MR. SHAW ON MR. SHAW

In the following personal letter, published here with his permission, Bernard Shaw discusses his theories of play craftsmanship, as illustrated in his own works. The letter is a reply to Alexander Bakshy's analysis of Shaw's plays in a book entitled "The Theatre Unbound," published in London by Cecil Palmer.

DEAR Mr. Bakshy:

It is impossible for me to do more than send you a hasty note or two on your chapter concerning myself in your interesting and in some ways very acute book, "The Theatre Unbound."

You will understand that my plays are not constructed plays: they grow naturally. If you "construct" a play: that is, if you plan your play beforehand, and then carry out your plan, you will find yourself in the position of a person putting together a jig-saw puzzle, absorbed and intensely interested in an operation which, to a spectator, is unbearably dull. The scenes must be born alive. If they are not new to you as you write, and sometimes quite contrary to the expectations with which you have begun them, they are dead wood.

A live play constructs itself with a subtlety, and often with a mechanical ingenuity that often deludes critics into holding the author up as the most crafty of artificers when he has never, in writing his play, known what one of his characters would say until another character gave the cue.

I am not a Rationalist. I began, as everybody did in the nineteenth century, by writing novels. I wrote two (1879 and 1880) within Rationalist limits; and the hero of the second was a thorough Rationalist. I then discovered that Rationalism was an impasse, and that I could not get a step further with it. In my third novel I threw it over completely: my hero was a sort of Beethoven. By the time I began writing plays I had left Rationalism far behind me: what was mistaken for it in my plays was a very vigorous exercise of a power of reasoning which I had cultivated as a sociologist and economist. I could therefore reason on problems from which most writers of fiction took refuge in mushy emotionalism. I did not take refuge with Allah as long as I could help myself; but not for a moment will you find in my plays any assumption that reason is more than an instrument. What you will find, however, is the belief that intellect is essentially a passion, and that the search for enlightenment of any sort is far more interesting and enduring than, say, the sexual pursuit of a woman by a man, which was the only interest the plays of my early days regarded as proper to the theatre: a play without it was "not a play."

Neither have I ever been what you call a representationist or realist. I was always in the classic tradition, recognizing that stage characters must be endowed by the author with a conscious self-knowledge and power of expression, and, as you observe with genuine penetration, a freedom from inhibitions, which in real life would make them monsters of genius. It is the power to do this that differentiates me (or Shakespeare) from a gramophone and a camera. The representational part of the business is mere costume and scenery; and I would not give tuppence for any play that could not be acted in curtains and togas as effectively as in elaborately built stage drawing rooms and first-rate modern tailoring. Even Blanco Posnet and Feemy should be able to hold their own as Ishmael and Rahab.

You are right in saying that my plays require a special technique of acting, and, in particular, great virtuosity in sudden transitions of mood that seem to the ordinary actor to be transitions from one "line" of character to another. But, after all, this is only fully accomplished acting; for there is no other sort of acting except bad acting, acting that is the indulgence of imagination instead of the exercise of skill.

Again you are right when you say that my technique is classic and Molièresque (the *Commedia de Il'Arte* was improvised Molière). Your word "kinship," too, to express the relation between me and Congreve and Sheridan is precisely correct. We are all three Irishmen: that is all. They had no part whatever in forming my habits. On the other hand, the fact that I was brought up on Italian and German opera must have influenced me a good deal: there is much more of "Il Trovatore" and "Don Giovanni" in my style than of "The Mourning Bride" and "The School of Scandal;" but it would take me too far to pursue this.

Faithfully,

G. BERNARD SHAW.

10 Adelphi Terrace, London, W. C., 2, May 24, 1923.

New York Times

PERSONALS

Morgan Farley, juvenile lead in Dreiser's "American Tragedy" in New York City, is now living in Dennis. Mr. Farley is interested in the Cape Playhouse activities.

Miss Janet Beecher, the well known actress, has taken a house in Dennis for the summer. Olive Wyndham, now travelling in Africa, will join Miss Beecher very shortly.

Mr. and Mrs. Basil Rathbone have taken a house near Barnstable for the months of July and August. Mr. Rathbone, star of the New York production of "The Captive," opens the Cape Playhouse season by appearing in Molnar's "The Guardsman."

Remo Bufano, the famous Marionette maker and producer, will arrive from New York in a few days to make his home in Dennis for the summer. Mr. Bufano will present two matinees a week at the Cape Playhouse.

Miss Helen Westley, well known for her work with Richard Bennet in "He Who Gets Slapped," is spending a few days in Dennis.

Miss Violet Kemble Cooper, leading lady for Basil Rathbone, has just arrived in Dennis. Miss Cooper was starred in "On Approval" in New York this past season.

Helen Crosby, Incorporated, will stage a fashion show in the Playhouse some time in August. Miss Crosby is now in Europe selecting gowns that will be worn in the fashion show by professional mannequins.

REMO BUFANO'S MARIONETTES

Program for TUESDAY, JULY 5th -- MATINEE 2:45

TIME: Approximately 1 hr. and $\frac{1}{2}$

RED RIDING HOOD.

In a prologue and three scenes.

Prologue between Grandmother and little Red Riding Hood.

Act 1. In the Home of Red Riding Hood's Mother.

Act 2. In the Woods.

Act 3. In the Home of Little Red Riding Hood's Grandmother.

CHARACTERS IN THE PLAY:

Grandmother

Little Red Riding Hood

Little Red Riding Hood's Mother

The Woodsman

The Grandmother

The Minuet Dance—Danced by M. and Mme Allegetti- Allegrini. Music with apologies to Beethoven.

ORLANDO FURIOSO:

In four acts.

Act 1. The Cavern of Maligigi, the magician

Act 2. The Forest of Roncevalle

Act 3. The Cave of Polidoro, the bandit chief

Act 4. The Forest of Roncevalle.

CHARACTERS IN THE PLAY:

Maligigi, The Magician: The Devil: Orlando Furioso: The Fayre Lady: The First Robber, The Second Robber; Polidoro, the bandit chief: Amoroso, the dragon.

Program for FRIDAY, JULY 8th -- MATINEE 2:45

Approximately 1 $\frac{1}{2}$ hrs.

THE FROG PRINCE

In two acts.

Act 1. In the garden of the king's palace by the golden well.

Act 2. In the dining hall of the king's palace.

CHARACTERS IN THE PLAY:

The Frog

The Princess

The King

The Royal Cook

The Prince

THE GIANT OF THE ENCHANTED VOICE

In seven scenes.

- Scene 1: Palace of the Giant of the Enchanted Voice.
- 2: Hall of Marsilius' Palace.
- 3: Charlemagne's Court.
- 4: Walls of Paris.
- 5: Throne Room of Charlemagne's Court.
- 6: Abode of Maligigi, the Magician.
- 7: The Walls of Paris.

CHARACTERS IN THE PLAY:

The Giant of the Enchanted Voice
The Slave to the Giant
Marsilius, the Spanish King
Charlemagne
The Knights of Charlemagne: Orlando, Rinaldo, Astolfo, The Third Knight,
The Black Knight, Oliver.
The Queen of Charlemagne
Maligigi, the Magician
The Devil

Program for TUESDAY, JULY 12th -- MATINEE 2:45

THE THREE BEARS

In one scene the Home of the Three Bears.

CHARACTERS:

Mother Bear
Father Bear
Baby Bear
Goldilocks

JACK AND THE BEANSTALK

In two episodes.

In the land of Jack.
In the land of the Giant.

CHARACTERS:

Jack
Jack's Mother
The Lady Cow
The Farmer
The Giant

SOMEBODY NOTHING: A JAPANESE FARCE

In one scene: The Master's House.

CHARACTERS:

The Master of the House
The First Servant
The Second Servant

PUPPETEERS FOR ALL PRODUCTIONS

Remo Bufano
Wallace House
Florence Koehler.

DINE

at

The Blue Tavern

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New Bedford, Mass.

*Printers of The Cape Playhouse
Program*

THE CAPE PLAYHOUSE, DENNIS

Barnstable Patriot, June 16, 1927

FRIENDS of the Cape Playhouse will be very much interested in the rapidly forming plans for a Junior Playhouse. Fully realizing that the success of a venture depends not only upon the intrinsic value of the idea, the Playhouse is endeavoring to interest both grown-ups and young people in the project.

The value of a Junior playhouse is twofold: a foundation is laid, upon which the young artist may build his hopes for the future, either as a creative artist or as one trained to be discriminating in all phases of the Theatre; then, too, the Playhouse benefits from training these young people — genuine talent is encouraged and utilized; and at the same time a worth while expression of the native energies of the boys and girls is made possible through the medium of this training.

Eventually The Cape Playhouse hopes to sponsor the erection of a "sister" theatre to house the Junior Players. A careful study of the juvenile theatricals of the Cape has revealed dramatic talents that, under careful direction, should develop into real ability. The possibilities of expression are practically limitless: acting, scene painting, art direction, experiments in lighting, assistant directing, writing and staging of plays;—all these phases of the theatre will be at the disposal of the Junior Players. Of course the realization of this hope depends upon the support given by the friends of the Cape Playhouse.

There is a possibility that the Town Hall in Dennis will be utilized for a Junior Playhouse until sufficient enthusiasm has been aroused to promote a more ambitious program.

Tentative plans include a production during the month of August. Mr. Raymond Moore, who will direct the Junior Players, invites interested boys and girls to apply for places in the casts.

It should be understood, however, that the Junior Theatre will in no way conflict with or influence the aims of the Cape Playhouse. Although the Cape Playhouse is sponsoring the Junior Playhouse, the two organizations are independent of each other. The former project hopes to develop young aspirants, while the Cape Playhouse will adhere to its original policy to present only well known professional actors in plays of true dramatic value.

R. W.

GESTURE

Our words have lost their ancient dignity,
And now become thin courtesies to veil
The dreary face of love. If I should be
Unfaithful to this pact (and seem to fail
My honor doing so) I shall employ
A Gesture to dismiss such miseries
As we have learned to practice and enjoy:
A Gesture to defeat hypocracies
Too smug for empty words to drive away.
Enough of words! Do we not have the wit
To court a noble Gesture and display
A kingly courage in defending it?
Alas, that Love should hear herself maligned,
And lift her veil, revealing eyes stone blind!

Ralph Westerman

TO L.

Endymion, I think, has waked at last,
And from his Asia Minor cave has passed
To dwell again with mortals; otherwise
How could his beauty tremble in Your eyes?

Ralph Westerman

CHANGE

'To meet your lips with mine, and still to see
The clean, deep heaven hovering in your eyes,
Has awed me with the splendid certainty
Of love undeafened by the clamorous cries
Of too strong passions. Vainly have I sought
To find a low desire within my heart;
And I am most exquisitely distraught
With lack of understanding of the part
I play in this dear drama . . . Time has swept
Away the veil, and left a mocking moon
For me to contemplate. The tryst was kept,
And I am satisfied. For all too soon
The splendor fades: our Love, a wave moon spun,
Will quickly break against the morning sun.

Ralph Westerman

(The two Sonnets are reprinted from *The Overland Monthly*,
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